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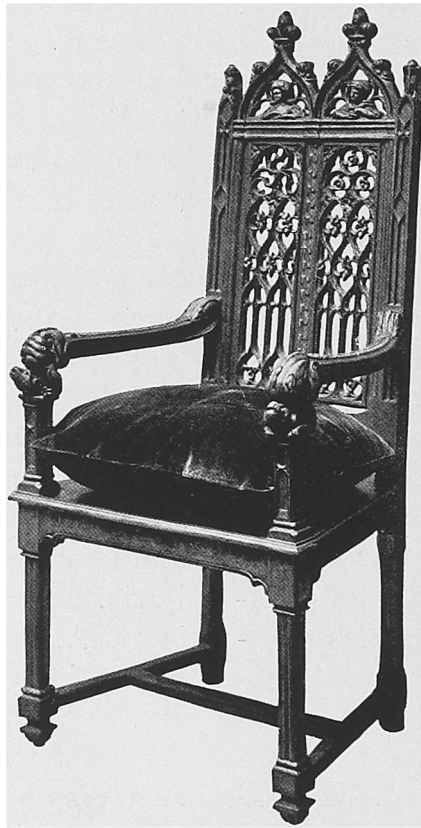
## WORTHY GIFTS OF ART OBJECTS

HOW much residents of a city can accomplish, and often do, for the local art institution; also how often do art loving residents of one city aid the art of another! Here is a latter instance. Mr. Clarence Whybrow of New York has presented a replica of a fine old Gothic Chair as a nucleus of a permanent furniture collection in the Detroit Museum of Art.

Mr. Whybrow assisted in the recent Exhibition of Rugs and Period Furniture at the Museum, both in the arrangement of the collection and the loan of important examples, and his pleasure in that exhibition led him to make this gift.

The chair in polychrome, as described by Mr. Clyde H. Burroughs, Director of the Museum, is a copy of Italian Gothic, fine in design and excellent in its workmanship. It is of that period of Italian Gothic which shows the beginning of the reaction against the symbols of the church. The trefoil and quatre foil, the one denoting The Trinity, the other symbolic of the Four Evangelists, is modified by leaf and flower designs suggestive of the coming Renaissance period. The fantastic

animals and figures expressive of the vices and virtues, characteristic of all Gothic, are also somewhat suggestive of the approaching change. It probably dates from the last half of the fifteenth century.



Gothic Chair with Down Cushion

Mrs. George D. Huntington has presented to the Print Department of the Detroit Museum of Art two etchings by Salvatore Rosa, who produced about ninety etchings in a spirited and masterly style. They are distinguished by intelligent management of the light and shade, an uncommon vivacity and expression in the heads. The two given to the Museum are of a set of sixty-two prints of banditti, soldiers and other figures.

The Museum has also received as a gift from Mr. Mortimer L. Schiff, of New York, a portfolio containing seventy-two reproductions of drawings by the old masters now in his collection. The drawings were collected more than a century ago by Joseph Green Cogswell, Superintendent of the Astor Library. In the original collection there were four hundred drawings by old masters of various schools, predominating in the drawings of the

Italian masters of the sixteenth and seventeenth centuries.

Mr. Schiff, following the suggestion of Mr. Fitzroy Carrington, Curator of Prints of the Boston Museum, and editor of "The Print Collector's Quarterly," has had printed twenty-five portfolios for distribution to various institutions of art, deeming that in this form they may be particularly serviceable to students of drawing. While the portfolio contains less than a fifth of the drawings of the Cogswell-Schiff collection, it indicates wide range and excellent quality.

In his excellent "notes" on the collection, Mr. George Hellman calls attention to the fact "that the attributions are those of the original owner, and that although the intelligence of his attributions is manifest, in a few instances their validity is open to question. The drawing ascribed to Dürer is surely the work of a lesser artist; the study given to Rafaele, a very delightful drawing, may be by one of his pupils, or by Sogliani, whose "Adoration of the Magi" (in the Uffizi) it resembles; and the two sketches attributed to Velasquez are almost certainly by Rubens.

"Through these fac-similes we can realize both the æsthetic and the intellectual appeal of sketches by great masters. We move in the realm of ideas,

where all non-essentials are brushed aside. Colour, the most patently beautiful quality in the phenomenal world, is here not necessary to our gratification, and in slight studies, which are even more interesting than highly finished drawings, we dispense with all the details which tend to obfuscate the beauty of a germinal idea vitally interpreted."

Among pictures, one by Ivan G. Olinsky, has been purchased for the Museum's permanent collection. The picture is one which will prove a favourite with the large crowds visiting the Museum owing to its popular appeal—fine in decorative quality and rich in colour.

Ivan G. Olinsky was born in South Russia in 1878. He came to this country in 1891. He is an American artist by training and adoption. He studied at the National Academy of Design from 1893 to 1898, winning all school prizes. For eight years he assisted John LaFarge in mural painting. He studied abroad in 1908 in Venice and Paris, exhibiting at the Salon, returning to America in 1911. He is a member of the Association of Mural Painters, and Salmagundi Club, and was elected an Associate of the National Academy of Design in 1914, the same year receiving the award of the Thomas B. Clarke Prize.